

# American Art News



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## EXHIBITIONS

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—Works of art.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
- J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
- Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—Old Masters.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Edward Milch, 939 Madison Avenue—American paintings, etchings and engravings.
- Montross Gallery, 550 Fifth Avenue—Selected American paintings.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Tabbagh Freres, 396 Fifth Avenue—Art Musulman.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

### Boston.

- Vose Galleries.—Early English and modern paintings (Foreign and American).

### Chicago.

- Henry Reinhardt.—High-class paintings.

### Washington, (D. C.)

- V. G. Fischer Galleries.—Fine arts.

### Germany.

- Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.
- J. & S. Goldschmidt, Frankfort.—High-class antiquities.

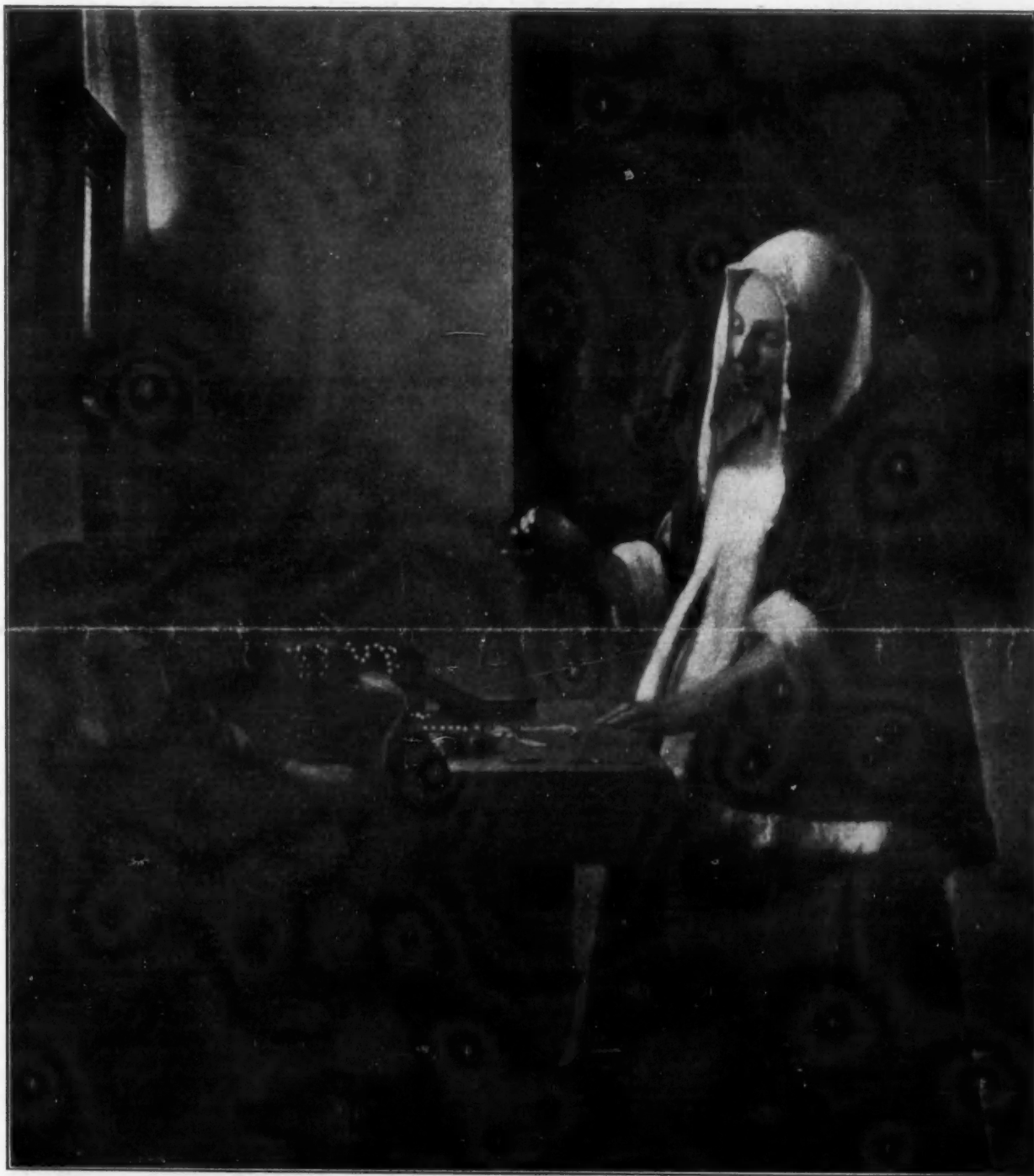
## NOTABLE PICTURE SALES.

Despite the claimed dullness of the season in the art trade, and the comparatively poor prices obtained at the picture auctions which have thus far been held, there have been an unusual number of important sales made in the leading dealers' galleries of late, and some of really great canvases.

The Blakeslee Galleries have sold, among other works, during the past six weeks, the fine example of Paul Veronese, the "Mars and Venus," to the Metropolitan Museum, and a typical and

phia, has recently secured a fine Gainsborough, and Mr. Henry C. Frick, the splendid bust portraits of a Dutchman and wife by Rembrandt, recently shown at the Knoedler galleries.

Ex-Senator Clark has added to the pictures in his new Fifth Ave. mansion, the two beautiful oval portraits by Van Dyck, known as the Percy Van Dycks, those of Lord Herbert and Charles Lewis, and reproduced in the *Art News* of Jan. 21, and lastly Mr. H. E. Huntington has obtained a rarely beautiful portrait of Miss Bohl by Raeburn, Mrs. C. P. Huntington a deliciously decorative panel by



"A LADY WEIGHING GOLD."

By Vermeer of Delft.

Recently added to the Private Collection of P. A. B. Widener, Esq., of Philadelphia.

- G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

- Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

### London

- P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

- James Connell & Sons—Original etchings always on view.

large example of the work of Benjamin West, based on Biblical subjects, the "Raising of Jairus' Daughter" to Mr. T. B. Walker of Minneapolis, who, it is understood, will present the canvas to the projected Art Museum of that city.

Among private collectors and buyers, Mr. P. A. B. Widener has carried off the palm in his recent purchase, for a record price for works by this old painter, of Vermeer von Delft's "Lady Weighing Gold," reproduced on this page, recently discovered by Dr. Hofstede de Groot in the Casimir-Perier collection, and secured by P. and D. Colnaghi of London. Mr. George Widener, also of Philadel-

Tiepolo, while Mrs. Benjamin Thaw is the new and proud possessor of a portrait by Velasquez, lately imported. From Dowdeswell and Dowdeswell, of London, came the fine Canaletto, formerly owned by Sir George Donaldson, recently bought by the Metropolitan Museum.

Other noteworthy canvases have also found their way from the dealers' galleries into well known American collections of late. All this is encouraging, and evidences that fine pictures, even at necessarily extraordinary figures, are in demand, despite dull business conditions, among American collectors.

(Continued on page 3.)



## COMING ART AUCTIONS.

Oils and water colors, belonging to the estate of C. N. Howard, and sold by order of Mr. C. Remington, and from the collections of Mr. Colgate Hoyt and others, also several pictures by the late Joseph Jefferson, will be sold at auction at the Fifth Avenue Art Galleries at Nos. 3-5 West 45 St. by Mr. James P. Silo on Wednesday and Thursday evenings Feb. 1 and 2, at 8.30 o'clock.

At the same galleries Mr. Silo will sell at auction on Friday afternoon next Feb. 3, at 3 o'clock, Chinese porcelains, bronzes, carvings, etc., belonging to Mr. F. S. Minott, and largely bought through Yamanaka & Co.; also art objects owned by the late Wilbur J. Chamberlain, war correspondent of the New York Sun.

Following the sale last night at Mendelssohn Hall, of pictures owned by Mr. Julius Oehme, notice of which will appear next week, twenty-five pictures owned by Mr. Felix Isman of Philadelphia, will be placed on exhibition to-day at the American Art Galleries, No. 6 East 23 St., and will be sold at auction by Mr. Thomas E. Kirby, at Mendelssohn Hall, on Friday evening next, Feb. 3. Mr. Isman has been a collector of choice modern foreign pictures for some years past, and his small collection is an unusually good one. It includes examples of Dupré, Corot, three large decorations and a pastel by Millet, and canvases by Joseph Bail, Cazin and others. As already announced, the art collections of the late Robert Hoe will be sold by the American Art Association on the dates from Feb. 15 to March 3. There will be twenty-six sessions, and nearly five thousand lots in the catalogue. The exhibition will probably open at the American Art Galleries on Feb. 8. The collection contains paintings by masters of the old and modern schools, drawings, etchings and engravings by Dürer, Rembrandt, etc.; Chinese porcelains dating from the Ming period; antique Chinese cloisonnés, European ceramics, silver of the Stuart, Queen Anne, and Georgian periods, including many pieces of historic interest; German, French, Italian, and Spanish goldsmiths' work from the thirteenth to the seventeenth century; Limoges enamels, miniatures, snuff boxes, watches and tapestries.

An illustrated catalogue, which will be a large quarto volume of 1250 pages will be limited to 275 copies. The price will be \$25 and orders will be received by cable at *American Art News* office.

Paintings and sketches in oil by the late DeForest Bolmer, who died suddenly from heart disease last June, will be sold at auction to the number of 306 on Thursday and Friday evenings next, Feb. 2-3, at Clarke's Art Rooms, No. 5 West 44 St., by Mr. Augustus W. Clarke.

The artist, as Mr. Hoeber says in an appreciative little foreword to the sale catalogue, "was a painter of marshlands, for although he did not confine himself to such subjects, it was in the rendering of great stretches of flat lands, topped by vast expanses of sky that he seemed to be at his best." It might be added that there was a touch of Michel in his temperament and work.

He worked much alongside his friend, Edward Gay, in former years but was practically self taught. It is to be hoped that artists, collectors and lovers of American art in general, will attend this sale and secure a souvenir picture or sketch of a good and sincere painter, and who, although of a modest and retiring personality, has left a sweet and tender memory of a man who painted the thing as he saw it.

## WILLIAM M. LAFFAN SALE.

The "Verdict of the Vicinage" on the pictures owned by the late William M. Laffan, or rather on the claims of a few judicious friends that he was a great picture expert, and that "his judgment on art matters was final," was an unfavorable one.

Mendelssohn Hall, where Mr. Thomas E. Kirby sold the pictures at auction on the evening of Jan. 20, has rarely, if ever, been as sparsely filled at an auction sale of the American Art Association. There were few dealers of prominence present, and almost an entire absence of the critical connoisseurs, which it might have been thought, the glowing eulogies of Mr. Laffan as a picture expert, published in advance of the sale would have attracted. The total of the sale for 56 pictures was only \$21,970, and there is reason to believe that many were bought by the few friends present or represented through agents. Carl Glucksmann, the dealer, paid \$1,350 and \$1,600 respectively for an "Adoration," attributed to Fra Lippi, and a copy by Gainsborough of Van Dyck's Charles I on horseback with its ugly necked horse and a "George Richards" was reported to have parted with \$1,600 for the absurdly attributed Reynolds' "Laughing Girl," which the Herald art reporter eulogized as "the picture bought for 5 gns. (\$26.50), by Mr. Laffan at Christie's, and over whose authenticity he won a glorious victory over the critics." This "glorious victory" must have been in the mind of the Herald man, for it was never heard of before.

The few pictures of real quality in the collection went at bargain prices. The Ehrich galleries secured a little triptych for \$925, which, if it could be authenticated, would be worth ten times that sum, and Cottier and Co. secured a screen by A. Ryder and Homer Martin, the Americans, for only \$725. C. A. Platt also picked up an early but good Tarbell for \$360. A "Mr. Finn" figured largely as a purchaser at the sale, and it was asked if he were any relation to "Mr. Fish."

Following are the names of the pictures, artists, purchasers, and prices:

## WATER COLORS.

"Meadow Near Stream"—August Franzen; A. Coleman	\$30
"Arctic Landscape with Northern Lights"—Henry B. Snell; W. H. Johnson	80
"Sunset Near Stream"—Franzen; J. H. Seville	100
"Early Spring on the River"—Franzen; F. L. Hine	140
"Winter Landscape"—Walter L. Palmer; H. A. Thorn	110
"Meadow and a Pool"—A. Franzen; H. A. Thorn	60
"Corner in St. Mark, Venice"—Rhoda Holmes Nicholls; E. W. Lancaster	40
"Flowers"—Leon Bonvin; Otto Burnet, agent	60
OILS.	
"Sea View"—George H. Boughton; H. A. Thorn	45
"Stormy Sea"—Frank M. Boggs; Thomas Bentley	260
"Landscape"—J. Alden Weir; H. A. Thorn	100
"Landscape"—J. Alden Weir; H. A. Thorn	210
"Across the Room"—Edmund C. Tarbell; Charles A. Platt	360
"Landscape"—J. Alden Weir; F. L. Hine	610
"Moonlight on Stream"—Ralph Albert Blake-lock; O. Fukushima	750
"Screen with Three Panels"—Homer D. Martin and A. P. Ryder; Cottier & Co.	725
"Portrait, Young Prince"—Greuze; L. Prendergast	575
"View of Seine"—A. Guillaumin; Charles Crosby	200
"Cliffs on Seashore"—A. Vollon; C. W. Kraushaar	600
"Two Tigers"—A. Lancon; E. W. Lancaster	70
"Sunlight, Fontainebleau"—Schonheyder-Miller; O. Fukushima	275
"Queen Anne of Bavaria"—Barthel Beham; Mrs. Payne	450
"Three Graces"—Lucas Cranach; L. Henry	600
"Two Wings of a Triptych"—Antwerp School; Ehrich Gallery	925
"Philip II of Spain"—A. Mor; Mrs. Payne	425
"Elderly Woman"—Jacob A. Backer; Burnet, agent	175
"River Scene"—Jan Breughel, the Elder; Henry Woods	300
"Portrait of Lady"—P. Morelse; H. Woods	375
"Portrait of Lady (Dutch Primitive)"—Unknown master; Henry Woods	575
"Illness, King Antiochus"—Lucas Van Leyden; Henry Woods	550
"Diana and Nymphs Surprised by Satyr"—Jan Breughel, the Elder; J. W. Finn	550
"Marine"—Aernout De Smit; O. Burnet, agent	225
"Portrait, a Family"—Jacob Ochtervelt; F. F. Sherman	425
"Adoration of the Kings"—Michel Vau Coxie; B. G. Goodhue	260
"Virgin with Child"—A. Claessen; Henry Woods	225
"Triptych"—Lucas Van Leyden; John W. Finn	950

"Still Life"—Simon Luttichuys; Thomas Foster	125
"Saint Dorothea"—Spanish School; Robert S. Minturn	800
"Portrait"—Alonso Cano; L. Prendergast	150
"Virgin and Child"—De Zurbaran; J. W. Finn	150
"Christ Child, Mary and Joseph"—Alonso Cano; J. W. Finn	375
"Flagellation of Christ"—D. Veneziano; J. W. Finn	150
"Triptych"—Archaic School; Burnet, agent	225
"Portrait, Man"—North Italian Master; J. W. Finn	200
"Adoration of the Child"—Filippo Lippi; Carl Glucksmann	1,350
"Battle on Bridge"—Jacopo Du Ponte Il Basano; Mrs. Payne	150
"Architectural View"—G. Ghisolfi; Ehrich Galleries	400
"Virgin with Sts. Sebastian and Roch"—Ferrarese Master, 1514; J. W. Finn	425
"Portrait of Artist"—William Kidd; Thomas Footer	60
"Portrait of Orpin, Parish Clerk of Bradford"—Gainsborough; L. Prendergast	100
"Stormy Day"—John Constable; Charles Crosby	300
"Shepherd and Flock in Forest"—Richard Westall; Charles Crosby	100
"Laughing Girl"—Reynolds; George Richards	1,600
"Philip Herbert"—William Dobson; L. Prendergast	250
"Charles I on Horseback"—Gainsborough after Van Dyck; Carl Glucksmann	1,600
"Former Gallery in Louvre"—John S. Davis; J. W. Finn	250
"Interior St. Peter's"—John S. Davis; J. W. Finn	800
Total	\$21,970

## Porcelains.

The porcelains and other art objects, the property of the late Wm. M. Laffan, were sold on Jan. 20 and 21. Edson Bradley paid \$700 for a Beaker in brilliant enamel colors; Floyd Warren paid \$200 for a Quadrilateral iron rust vase; James W. Barney secured a tall oviform vase for \$200; Mrs. George Blumenthal paid \$2,500 for an antique marble head; E. L. Knoedler paid \$80 for a wood engraving by Timothy Cole; a pair of rare fishbowls of the Chia Ching period was sold to Edson Bradley for \$2,300; he also paid \$1,050 for a blue and white palace jar and \$1,650 for another pair of blue and white palace jars.

## CRIMMINS-BLAKESLEE SALE.

The two evening sale at the Clarke auction rooms of the Crimmins-Blakeslee pictures, Jan. 25-26, resulted in a total of \$57,087.50. The prices were absurdly low. Full details of the entire sale, with those of the Oehme sale last evening, will be given next week.

## CHICAGO.

The annual exhibition of the Chicago Society of Artists will open with a reception on Tuesday at the Art Institute. The delegates from about sixty women's clubs have arranged to distribute prizes awarded by the general vote of the exhibition committee, a painting will be chosen for the Municipal Art Gallery, a number of pictures will be purchased for club collections, the Young Fortnightly will award its own prize and the Chicago Society of Artists give the medal to the most deserving painter.

An exhibition of paintings by Sorolla y Bastida will be opened in the Art Institute on Feb. 14, to continue for one month. The pictures will be for the most part new work, much of it done since the remarkable success of his exhibitions of two years ago in New York and Boston. The series of large paintings dealing with the life of Columbus will be shown, and there will be many examples of the artist's brilliant painting of sunlit Spanish beaches.

## WASHINGTON, D. C.

A bill has been introduced to Congress by Representative John Gill, of Baltimore, calling for an appropriation of \$50,000 for the purchase of the collection of historical early American portraits owned by Dr. George B. Reuling, of Baltimore. The collection, which is well known, and several of whose numbers have appeared in exhibitions throughout the country, includes the full length life size standing portrait of Washington in uniform at Princeton, with Nassau Hall in the background, painted by Charles Wilson Peale, presented by Washington to Louis XVI, and by him in turn to Gen. Lafayette. There are several replicas of the canvas.

## PITTSBURGH.

The traveling memorial exhibition of paintings, drawings and sketches by Walter Shirlaw will open at the Carnegie Institute on Wednesday.

John W. Beatty, art director of the Carnegie Institute and who has long been recognized as a painter and etcher is holding an exhibition of his latest works at the Institute galleries, under the auspices of the Art Society of Pittsburgh.

Mr. John W. Beatty, art director of the Carnegie Institute, announces a gift to the institute of a portrait of Mrs. Mary E. Schenley, painted by George Edgar Hicks, an English artist, from Mr. George Lauder of this city. The gift recalls the history of Mrs. Schenley's girlhood, and of her family in relation to Pittsburgh. Mrs. Schenley's grandfather, Gen. James O'Hara, came here in 1773, established himself as an Indian trader, served during the Revolutionary war, and afterwards became identified with the business interests of the city. His daughter Mary married William Croghan, Jr., and their only child, Mary Elizabeth Croghan, married later Captain Edward Schenley, whom she had met while at boarding-school on Staten Island. The couple lived in London, but Mrs. Schenley, in remembrance of her girlhood days, gave the 450 acres to Pittsburgh, which now form Schenley Park.

She also made generous donations to local public and private institutions. It is, therefore, fitting her portrait should, through the generosity of Mrs. Lauder, find a permanent home in the institute.

## MINNEAPOLIS (MINN.)

The loan exhibition of modern masters now on at the Public Library is attracting deserved attention. Mrs. Charles S. Pillsbury loaned Vibert's "Waiting for an Audience;" Bougeau's "Consuelo;" "Landscape," by Diaz; "Cattle," by Dupré, and "Storm," by Schryer. Mr. Frank Heffelfinger contributes "Evening," by Rousseau; "Cow," by Troyon; "Evening," by Daubigny, and "The Blacksmith," by Pasini; "The Mowers," by Perret, is loaned by Miss Corinne De Laittre.

Other artists represented in this important display are Corot, Jacque, Millet, Murillo, J. C. Brown, J. H. Smillie, H. W. Ranger, C. C. Cooper, C. H. Davis and Douglas Volk.

## WEST CHESTER (PA.)

The annual exhibition of paintings by the Normal Art School at the Public Library closes today. The exhibition which was arranged by Miss E. M. Groome proved a great success. William M. Chase was represented by four works, Robert Henri by eleven including nine sketches. Other artists represented were Irving Wiles, Edward Dufner, Child Hassam, W. W. Gilchrist, Jr., and others.

## BOSTON.

The exhibition of paintings by Ben Foster at the Vose Galleries closes on Monday. The exhibition comprises 23 canvases and is the most important made by Mr. Foster, and shows him at his best.

The twenty-third annual exhibition of the Boston Society of Water Color Painters at the Boston Art Club closes to-day.

A special exhibition of mezzotints by and after J. M. W. Turner loaned by Francis Bullard is now on in the print-rooms of Museum of Fine Arts.

A collection of paintings by the Barbizon and modern Dutch masters loaned by the Scott & Fowles galleries of New York is now on exhibition at the gallery of Walter Kimball & Co.



## Exhibition Calendar for Artists

<b>PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.</b>	
106th annual exhibition of painting and sculptures.	
Press View—Varnishing Day—Reception	Feb. 4
Opening of exhibition	Feb. 5
<b>CARNEGIE INSTITUTE, Pittsburgh, Pa.</b>	
Fifteenth annual international exhibition of oils	Apr. 27-June 30.
Entry blanks from Europe before	Feb. 28
Entry blanks from America before	Mar. 13
Collections in Europe.	
London by Dicksee & Co., 7 Duke St.	Feb. 15-18
Paris by Paul Navez, 76 Rue Blanche.	Feb. 15-18
<b>ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.</b>	
Opening of exposition	Mar. 27
Closing of exposition	Nov. 1
<b>NATIONAL ACADEMY OF DESIGN, 215 West 57 St.</b>	
86th annual exhibition.	
Exhibits received	Feb. 22, 23

## IN AND OUT THE STUDIOS.

Sorolla y Bastida and his wife arrived on the Mauretania, Thursday. He will remain here for a few days, then go to Chicago, where he will give a month's exhibition of his recent paintings at the Art Institute on Feb. 14.

Mark Fisher, the American painter, was chosen, with Charles Shannon, as Associate of the Royal Academy on Wednesday. Frank Short was made an Academician.

An exhibition of the drawings and pastels of the late George Herbert McCord is to be held in March, at the Salmagundi Club, of which he was an honored member.

Mr. and Mrs. John H. Fry sailed on Wednesday for Alexandria, Egypt, where they will remain for some weeks after which they plan to spend a short time in Constantinople and then go to Italy until Summer, when they contemplate a stay in Paris or its vicinity. They will return next Autumn.

At his Gainsborough Studio, Mr. Fry recently painted an effective group of nudes, a series, entitled "Earth, "Air" and "Water."

Augustus Koopman arrived on La Provence last week, and is in New York for a few days' stay. He will hold exhibitions of his recent work in Philadelphia, Chicago, and later on in New York. In Boston he has now a commission of four portraits, which he is going on there to paint. His picture, "Going to the Boats," recently shown at the Philadelphia Art Club, has been invited for the Roman exposition.

In his Mendelssohn Studio, Frank Townsend Hutchins recently completed an important landscape, "Sunrise in the Valley of the Chevreuse," a commission from Mrs. John E. Larrabee of Amsterdam, N. Y. The canvas, which is one of several he has recently painted for this collector, was an early morning scene of much poetical charm.

An exhibition of a number of canvases, the result of his summer's work, will soon be held at the Gillespie Gallery, in Pittsburgh.

Charles M. Shean has made for Andrew Carnegie a copy of the portrait of William Penn, in the gallery of the Philadelphia Historical Society, which Mr. Carnegie presented to the Pennsylvania Society of New York at their annual dinner at the Hotel Astor last week.

The Fakir's Club, 41 West 77 St., opened an exhibition of illustrations and commercial work last Tuesday. The judging committee accepted over a hundred of the two hundred drawings submitted.

Carroll Beckwith writes from Rome under date of Jan. 3: "We are having the vilest kind of Winter. This morning it was snowing and cold penetrating rain has persisted through December, and with the Roman streets torn up by the new Municipal tramway construction, there is lots of mud. All this bad weather is delaying the buildings for the Exposition, which the Romans are so hopeful over. I hear there is an engineer here, supervising our own structure, but further than this, I know nothing. I have seen Carolus (Duran) several times. He is no longer the same virile beau garçon of my old student days, but he is now well past 70. I have been fortunate in having an excellent studio placed at my disposition by a most generous amateur, Mr. Alfred Parrish of Philadelphia, who has long resided here. His health does not permit of his painting, and he has urged me to work in his excellent studio at the foot of the Spanish stairs in the Piazza de Spagna. I have recently seen some of the work of two very fine Italian decorative painters, Maccari and Sartorio; aside from these, Mancini is the most original and interesting of the portrait painters. Crowninshield and his charming wife make the Villa Mirafiori a delightful place for all Americans visiting Rome and our students there in the American Academy are a talented collection of young men."

Charles Frederick Naegele has been commissioned to paint two portraits of the late Jas. T. Woodward, one for the Hanover Bank, the other for the New York Clearing House. He recently completed a portrait of Mrs. Metcalf, of Orange, N. J.

At his Van Dyck studio, Cullen Yates is showing a fine group of canvases, the result of his work during the past summer and autumn. These include landscapes and sea subjects, painted with directness and conviction characteristic of his work. "Glimpses of the Sea" is an important example. It is broadly painted and has great charm of color. Other canvases are equally interesting.

A recent work by Charles Lang, is a portrait of Robert Livingston, third Lord of the Manor of Livingston, for Clermont, at Tivoli on the Hudson, the home of John Henry Livingston. This artist also painted the first and second Lords of Livingston. At his Sherwood studio he recently completed a ¾ length portrait of Mayor Swarthout, which was said to be a good likeness and thoroughly satisfactory in every way.

Bolton Coit Brown has almost completed a treatise giving the results of more than ten years' study, entitled "The Powers of the Palette." It aims to be of practical use to the painter. It deals only with facts, not with theories.

The 26th annual exhibition of the Architectural League will open to the public tomorrow at the Fine Arts Galleries, No. 215 West 57 St. The annual dinner was held in the Vanderbilt Gallery last evening. Notice of the dinner and exhibition will be made next week.

During Mr. and Mrs. Fry's stay abroad, Robert MacCameron will occupy their studio. Mr. MacCameron's recently completed portrait of Mr. Joseph B. Thomas will be shown by invitation at the coming Philadelphia Academy exhibition. He is now at work upon a full-length seated portrait of Mrs. Bourke Cockran. The dominant notes of silver, gray and mauve are agreeably complimentary to her face and figure.

Edward Gay recently wrote to a friend who had inquired what he was doing:

"I am engaged every day at White Plains on grand jury duty \* \* \* and when the enterprising burglar isn't burgling, and the cutthroat occupied in crime, I love to hear the little Bronx a-gurgling and listen to the merry village chime."

Daniel Chester French contemplates a trip to Lincoln, Neb., where his heroic bronze statue of Lincoln is soon to be unveiled.

A memorial exhibition of the work of the late Louis Loeb opens today in the galleries of the Lotos Club. Notice will be made next week.

Emma Lambert Cooper's street scenes and interiors which she painted abroad during the past summer, have been practically appreciated by American art lovers, as she has sold several since her return.

### ACADEMY JURIES.

The jury of selection for the eighty-sixth annual exhibition of the Academy of Design, which runs from March 11 to April 16, is composed of the following: William T. Smedley, Child Hassam, J. Alden Weir, Irving R. Wiles, Henry B. Snell, J. Francis Murphy, Daniel Chester French, Herman A. MacNeil, Paul Dougherty, August Franzen, Howard Russell Butler, Bruce Crane, Carlton T. Chapman, Clifford Beal, Thomas W. Dewing, Montague Flagg, W. Granville-Smith, H. Bolton Jones, Sergeant Kendall, George W. Maynard, F. Luis Mora, Frederick J. Waugh, R. M. Shurtleff, F. K. M. Rehn, Leonard Ochtmann, Edward H. Potthast and Henry Prellwitz.

The hanging committee named is John W. Alexander, E. H. Blashfield and A. P. Proctor.

### POPE EDITIONS.

An exhibition of editions of Pope was opened on Thursday at the annual meeting of the Grolier Club, 29 East 32 St. Further mention will be made next week.

### THE KNOEDLERS SELL.

The property at Nos. 556 and 558 Fifth Ave., on which the firm of Knoedler and Co. are erecting a handsome building, to contain their new galleries, into which they will move May 1 next, and which they purchased from the Lotos Club two years ago for about \$800,000, has been sold by the firm to a real estate company for, it is reported, a sum over \$900,000. The firm will, however, occupy the building, as they have leased it for 84 years at an annual rental, which will return some 5% to the new owners. The deal has excited surprise and curiosity in art circles.

### EXHIBITIONS.

(Continued from page 1.)

Dowdeswell & Dowdswells, Ltd.—Fine old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique works of art.

Compagnie Chinoise Tonying—Chinese antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

### A GROUP EXHIBITION.

A small but interesting group exhibition is planned for next month at the Powell Gallery, No. 983 Sixth Ave. The painters represented will be Paul Cornoyer, Hobart Nichols, Frederick Mulhaupt and Orlando Rouland.

An exhibition of oils, by George Hitchcock, of Paris, and watercolors by Cecil Jay, recently shown at the Knoedler galleries, New York, opened at the Herron Art Institute on Wednesday last.

## ARTISTS' CARDS.

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## SIGNS OF ENCOURAGEMENT.

The list published elsewhere of the remarkable sales made by New York and London dealers to American collectors of notable pictures at, in some cases, record prices, during the past two months, should cheer those who are pessimistic as to the present conditions of the art business and its future in America. The automobile, the fashionable grill room and restaurant, the theatre and the sables and diamonds worn by too many women, whose husbands and friends cannot afford the expenditure—in other words the outward signs of the private extravagance in material pleasures, after all have not destroyed the taste for and love of fine art works. That these forms of expenditure have affected the art business especially in America, and particularly in New York, since the city has become "Chicagoized" of late years, cannot be denied, but the recent sales above re-

corded, with other indications, point to a decided improvement in art trade conditions.

## ARCHITECTURAL LEAGUE DISPLAY.

Now the architects have their innings, and tomorrow will open at the Fine Arts Building, their always interesting and important annual display. The painters and sculptors should not neglect this exhibition. It will give them helpful suggestions and aid. We could wish that the so-called Allied Arts were more allied in real comradeship and mutual effort in this city and country. Too often architects work, even if innocently, against the interests of painters and sculptors in the planning and designing of public and private buildings, and the painter and sculptor could often throw work into the hands of the architects if thought were taken.

## THE NEW VERMEER.

The newly discovered picture by Vermeer von Delft, "Lady Weighing Gold," reproduced in this issue, and now in the collection of Mr. P. A. B. Widener of Philadelphia, who is to be warmly congratulated on its possession, is considered by Dr. Hofstede de Groot, the Dutch expert, who found it after much search in the collection of the Countess de Segur, sister of President Casimir Perier of France, as perhaps the best of the great painter's works. In an article describing the picture and his search for the same in the Burlington Magazine, Dr. de Groot says: "Vermeer (1632-75) left, as far as is known, only 36 paintings, to represent his all too short life." He found that the picture which had seemingly disappeared was sold at auction in Holland in 1701 for 113 gulden (about \$45.20); later, also in Holland, in 1777 for 235 gulden (about \$94) and later in Munich for 800 florins (about \$320), in 1826. It then went to the Lapeyriere and Casimir-Perier collections in France. At the auction of the last named collection in London in 1848, it was repurchased by the son of the late owner for 141 pounds, 15 sh. (\$708).

Having traced the picture, Dr. de Groot notified the Colnaghis in London of his discovery, and before long it was in their possession, from which it passed through a leading New York firm, into the collection of Mr. Widener, for, it is reported, a record price for Vermeers.

By some critics the picture is thought superior to the example owned by Mr. Pierpont Morgan, "Lady Writing," which was reproduced in the *Art News* when shown at the Hudson-Fulton exhibition in 1909. The same model evidently figures in both pictures.

The Sales Section of Volume VIII of the American Art Annual for 1910-1911 has just been published. It contains a list of paintings sold at the principal auction rooms in New York during 1910, under the names of the artists with prices fetched, and in the majority of cases the names of buyers, although under the system in vogue in America of buyers giving fictitious names or buying through auctioneers' agents, the last are not especially valuable. This, of course, is not the fault of Miss Levy, who has prepared and edited the lists with evident care. This sales section, with other sections of the Annual to follow, is published by the American Art Annual, No. 215 West 57 St., N. Y. City.

## ARTISTS ON ART AWARDS.

The fact that the three awards at the recent winter academy exhibition were given to Kenyon Cox, Douglas Volk and Theodore Robinson, all members of the Jury of Thirty who passed upon them, has excited no little comment in the studios. It is not suggested that the prize winners voted themselves for their own pictures, but the principle involved has so stirred Robert Henri and Gutzon Borglum, among others, that they have expressed themselves at length in the Evening Post on the subject.

Henri said, in substance, that he did not believe in prizes, which do no good and foster a bad tendency. "What we want," he said, "is individuality of ideas, originally conceived, not a large number of canvases painted to please a certain man or number of men." As an example he cited the Grand Prix de Rome. "Awards grow out of an attempt to measure art," he continued, "and that is something that cannot be done." Among the artists who had not been appreciated in their lifetime he mentioned Millet, Corot and several others, and said: "If these men had been prize winners, in their time of struggle they would never have painted their greatest pictures. I do not see why the National Academy," said Mr. Henri, "should be aided by the city in erecting a new home; there is nothing national about the academy except its name. It is a private organization working under a charter as any other organization might work, nor is it national in scope or policy any more than in fact. The city should own its gallery or exhibition building, and such a structure could be given by some individual for the use of all, whether members of the Academy or not. The city might well set aside ground for such a purpose and even erect a building, as many other cities have done for the use of markets, for instance which would be for the best interests of art and a direct benefit to the city from an educational point of view and of an indirect financial benefit from the people drawn to the exhibitions."

## Some Novel Ideas.

Continuing, the artist said: "The question of the management and use of such a building is a difficult one, but it seems to me that the city or the donor should act merely as a housekeeper. The building might be divided into six galleries, all of equal merit, and each with space for 100 average sized canvases to be hung on the line. Beginning with October and running through the winter, a new exhibition might be opened to continue for a month, all but three days. It could be arranged in this way: Let 20 artists of congenial ideas or ideals, willing to have their work associated, form a group, and each man hang five pictures in the room allotted to that group. He could be represented adequately and freely in this way, in company of his own choosing. He could be a jurymen for the other nineteen in the group, and they for him, before the exhibition began. Such a group could occupy each of the six rooms each month, thus allowing twenty men to be represented at a time.

## Objections Cited.

"There are, of course, loopholes in the defence of this scheme," concluded Mr. Henri. "Two of them are obvious, but both, it seems to me, really uphold it. One is that dummies might become members of the groups, and some man's pictures thus receive wide prominence. But this could be prevented by making it one of the few rules that each man must fill his space with his quota of pictures, and that the whole group must exhibit. Another objection which might be urged, is

that a group of students could show pictures in this way. I should welcome that. If they did badly, they would be well trounced by the critics, but if they were right and the work they showed justified—that would be fine, for we want to know what the students are doing."

## Gutzon Borglum's Views.

Gutzon Borglum fully agreed with Henri in his views on prizes, but was opposed to the system which made this year's Academy's awards possible. He said: "Prizes should be abolished. They do no good. When prizes fall to members of a jury, the judges are *hors concours*, they do not compete. You would not let a man who had a horse entered for a race be a judge of that race, would you?"

## WINSLOW HOMER EXHIBITION.

The committee in charge of the Winslow Homer memorial exhibition which opens at the Metropolitan Museum on February 6 to continue until March 19, expects to make the show a brilliant one.

Among the paintings to be in the exhibition are "The Bright Side," owned by W. A. White; "Sunday Morning in Old Virginia" and "The Undertow," lent by Edward D. Adams; "The Fox Hunt," from the Pennsylvania Academy of Fine Arts, Philadelphia; "Hounds and Hunter," lent by Louis Ettlinger; "Chicago World's Fair by Electric Light," "Moonlight," "Wood Islands Light" and "Maine Coast," lent by George A. Hearn; "Banks Fishermen," owned by Charles W. Gould, and "Shooting the Rapids, Saguenay River," an unfinished picture on which the artist was at work just before his death.

Water colors depicting scenes in the Bahamas and Bermudas have been obtained from the Prout's Neck studio by the artist's brother who has placed them at the disposal of the memorial committee. Some of the water colors done in England between 1881 and 1883, also from the collection of Charles S. Homer, will be included in the exhibit, and several water colors painted before 1880 will be lent by Mrs. Lawson Valentine.

## GAY SALMAGUNDIANS DINE.

The annual costume dinner took place at the Salmagundi Club last week. While it was a joyous affair, the usual discussion as to the advisability of inviting women took place. The married men were in favor of having a regular masked ball, with members of the other sex as guests, while the bachelors objected.

The hit of the evening was made by Graham Cootes, who is nearly seven feet tall, and who wore a ballet costume. Ben Ali Haggin wore a typical French art student's costume, and Charles S. Chapman personated an old apple woman. Henry Meyer represented the Shah of Persia. Albert L. Groll wore a cowboy costume.

The Sanford Saltus guest's medal was awarded to Edward Borein for his costume of a Mexican gentleman, and the member's medal was given to Dr. Stewart Culin for his costume of a Buddhist priest.

## HARTFORD, CONN.

A one-man exhibition is on at the Wadsworth Atheneum, to continue until Feb. 3. Edwin Burrage Child, of New York, shows 27 portraits of well-known persons, among them of Dr. Lyman Abbott, Prof. Elijah Harris, of Amherst College, Judge James Nicholls and Robert W. Patterson, the collector.

Mr. J. Pierpont Morgan sailed Wednesday on the Cedric, on his annual European trip.



## LONDON LETTER.

London, Jan. 17, 1911.

The picture sale season has begun again at Christie's to-day with an auction of the remaining works of the late Frank Dillon, and modern pictures and drawings by artists British and foreign. Nothing of any considerable note is to be offered and no sensational prices are to be expected for some time to come. Better prices were realized for oriental porcelains sold yesterday, which included some good famille verte.

I hear from Johannesburg, South Africa, that some discontent is expressed by the Dutch because the collection of paintings presented by various donors to form the nucleus of a public art gallery in that city contains practically no examples of the great Dutch masters except of Jacob Maris, Jongkind and Willem Roelofs. The collection has been temporarily installed at the University, where it was formally opened last November by the Duke of Connaught. British art, in its best and most advanced stage, is well represented in this collection carefully got together by Sir Hugh Lane, the honorary director; John, Steer, Mrs. Swynnerton, Sargent, Mancini, Clausen, Monet, Puvis de Chavannes, Pissarro and Rodin are some of the artists represented in this newest art gallery, and as practically all the works at present given have come from English donors the Johannesburg "Star" and other journals point out that the representation of the Dutch School may well be left to the generosity of Dutch South Africans.

The Russian Art Exhibition at the Dore Galleries has proved so successful that it is being continued until the end of January. A new painting entitled "The Festival of Destruction," by Ivan Dalmatieff, has recently been added to the collection.

The most important and extensive collection of D. Y. Cameron's etchings which has yet been offered at auction in England or America will be sold on Feb. 27 at Christie's. It is expected that the etchings will secure big prices. They number 168, including "The Five Sisters, York Minster," and "The Muse." Although not openly stated, it is believed that this series is the property of Mr. A. J. Parsons, Director of the Department of Prints, Congress Library, Washington.

## BATTLE CREEK, MICH.

The new Art Gallery erected by the Postum Cereal Company has been completed. The gallery has a floor space of 3700 square feet and is an enlargement of the old gallery, designed especially to give adequate housing to the art collections formed by Mr. C. W. Post. The Post collection is now arranged and open to the public. An average of thirty thousand people visit the gallery each year. The collection comprises pictures, old and modern, bronzes, marbles, carved woods, arms and armor, curios, etc. There is a bust of Hadrian, many statues in Parian and Carrara marble, an old Roman mosaic, and tiles from the floor of the Coliseum.

The pictures vary widely in subject and schools. There are seventeen marines by the English painter David James, several examples of Thomas Sidney Cooper, and other pictures by Watson, Mark Fisher, Benoit, Hughes, George Lipp and Ladell. Examples there are too of Coudering, the painter of cats and dogs, of Grant and Laurenti. Mr. Post's taste in pictures would seem to incline towards the modern English marine and landscape schools.

## SAINT LOUIS.

The exhibition of the Society of Western Artists, recently held at Indianapolis, is now on at the City Art Museum here. Among the artists represented are: Edmund H. Wurpel, Gustav Wolff, Carl G. Waldeck, Fred G. Carpenter, George Aid, Miss Caroline E. Risque and William Forsyth. George Aid was awarded a prize of \$50 at the Indianapolis exposition, for his etching "Château d'Amboise." The chief prize of \$500 went to William Forsyth for a landscape, "The

## PARIS LETTER.

Paris, Jan. 18, 1911.

The art season is not very active, although there are some interesting exhibits on view. The association of artists of the Department of the Seine are holding their twelfth exposition at the Brunner Gallery, 11 Rue Royale. There are more than two hundred pictures, several sculptures and other objects of art. M. Collin, a member of the Institute, president of the society, has a charming composition for an illustration



MME. DE B. AND SON.

By John Russell.

In the National Gallery—Canada.

Last Gleam." At the Artists' Guild there are many attractive sculptures which will be shown at the City Art Museum, among them a group, "Prima Mater," by Mr. Holm, who also displays portraits of Sebastian Bach, Beethoven, and a model of a group, "Abundance," which goes to the Chicago Midway Plaisance.

During the past year the Museum has acquired thirteen etchings—twelve by purchase and one presented. The collection of etchings by Charles F. W. Mielatz, which have been on exhibition, has been purchased, also the wood carvings by Herman Steiner.

tion of Aphrodite; M. Cormon shows a simple carte de visite, a study of Peaux-Rouges and M. Dagnan-Bouveret, who completes the trio of Academicians, has a study of a figure of a young girl, very charming and expressive.

The Society known as "La Cimaie," is holding its third annual exhibition at the Galeries Petit, which consists of oils, water colors, etchings in black and white and in colors, and sculpture. There is displayed a varied amount of talent and there are many good things. Certainly the seven pictures by Mlle. Suzanne Labatut form

the strongest exhibit. Her work resembles more that of a masculine temperament, as it is direct, fresh in color and strong in draughtsmanship. "Petite Bigoudene" is a dazzling sunlight and "Petite Fille," a charming childish pose. Leon Cauvez shows strong fresh work. His "Marché aux Moutons" is perhaps the most interesting. Edgar Chaine exhibits several dry points; Bernard Harrison's "Clair de Lune, Pise," is very good in tone.

Robert Vonnoh is giving an exhibition of his work in the same gallery. With a catalogue of 65 numbers it comprises mostly landscapes, but several portraits are an important part of the exhibit. A portrait of Mr. Clifford Grayson an octogenarian and a self-portrait are his most important pieces. His wife, Bessie Potter Vonnoh, shows two pieces of sculpture, "La Danse" and "l'Echarpe."

## MILWAUKEE (WIS.)

The Milwaukee Art Society has opened an exhibition in the gallery of Moulton & Ricketts, composed of canvases from the recent Academy of Design's Winter exhibition in New York. Among these are, Kenyon Cox's prize winner, "A Picture Book;" John W. Alexander's "Summer Day;" Louis Bett's portrait of "Gardner Symons;" William M. Chase's "Studio Interior;" Colin Campbell Cooper's "St. Peter's Bridge," and Paul Dougherty's "In-rush." The Society needs a suitable gallery in which to exhibit pictures, and art lovers will be stirred to greater interest by the recent example of Minneapolis, where \$325,000 were subscribed in a short time to build an art gallery in that city.

## BUFFALO.

An extensive series of important "one-man" exhibitions is being planned for the Albright Art Gallery during the coming months, previous to the opening of the exhibition of selected works by American artists which always occupies the Buffalo gallery during the Summer. Among the special exhibitions already arranged for is a collection of F. K. M. Rehn's latest marines, a collection of Charles W. Hamilton's works and another beautiful display of bronzes.

## TOLEDO (O.)

The new art gallery given to the city by Mr. Edward Libbey is now nearing completion and will be dedicated next Autumn. When completed it will be one of the most beautiful art museums in America and will, in all probability, receive the Libbey collection. This includes several rare old masters; among them are the Franz Hals and Rembrandt, which were shown at the Hudson-Fulton Memorial Exhibition at the Metropolitan Museum.

## CINCINNATI, O.

The sixth annual exhibition of selected watercolors by American artists at the Art Museum will continue through Feb. 4. To the examples selected from the Watercolor Society of New York have been added a number of works secured from the studios of the artists. Among those represented are Charles Warren Eaton, Edward Potthast, Wm. Whittemore, and Edward C. Volkers.

## OBITUARY.

## Mrs. Mary Johnston.

Mrs. Mary Johnston, 95 years old, died at the home of her daughter in Tacoma, Washington, Jan. 21. She was the daughter of Thomas Wheeler, a noted court artist in London. At the age of 11 she exhibited a portrait of "Saul" at the Royal Academy.



## CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Architectural League, 215 West 57 St.—Annual Exhibition, to open Feb. 11.  
 Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.  
 Cottier Galleries, 3 East 40 St.—Paintings by W. Gedney Bunce.  
 Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.  
 Elite Art Rooms, 8 East 30 St.—Japanese hand-colored photographs.  
 V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.  
 Folsom Gallery, 396 Fifth Ave.—Portraits and paintings by M. Jean McLane to Feb. 11.  
 E. Gimpel & Wildenstein, 636 Fifth Ave.—Early Italian paintings to Feb. 18.  
 Charles H. Graft, 19 East 33 St.—American historical engravings to Jan. 31.  
 Hispanic Museum, 156 St. West of Broadway—Sculptures by Prince Paul Troubetzkoy.  
 Katz Galleries, 103 West 74 St.—Paintings by Guy C. Wiggins and etchings by Will J. Quinlan, opens Feb. 1.  
 Knoedler Galleries, 355 Fifth Ave.—Portraits by Harrington Mann to Feb. 11.  
 Lotos Club, 110 West 57 St.—Memorial exhibition of the works of Louis Loeb.  
 Macbeth Gallery, 450 Fifth Ave.—Paintings by Henry B. Snell to Feb. 1.  
 "30 Paintings by 30 American Artists." Opens Feb. 2.  
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.  
 Metropolitan Museum—Special exhibition of Oriental rugs.  
 Montross Gallery, 550 Fifth Ave.—Paintings by Elliott Daingerfield to Jan. 31.  
 Paintings by Childe Hassam. Opens Feb. 1.  
 National Arts Club, 119 East 19 St.—Exhibition by artists' life members to Feb. 3.  
 Powell Gallery, 983 Sixth Ave.—Third annual exhibition of Thumb-box sketches by American artists, to Feb. 1.  
 Photo-Secession Galleries, 291 Fifth Ave.—Water colors by John Marin. Opens Feb. 2.  
 Arthur Tooth & Sons, 580 Fifth Ave.—Miniatures by Hugh Nicholson.  
 Ye Handicrafters Club, 246 Fulton St., Bklyn.—Japanese prints to Jan. 26.

### AUCTION SALES.

Clarke's Art Rooms, 5 West 44 St.—Paintings by the late M. De Forest Bolmer, Feb. 2, at 8.30 P. M.  
 Fifth Avenue Art Galleries, 3-5 West 45 St.—Paintings and watercolors from several estates and private collections, Feb. 1, 2 at 8.30 P. M.  
 Chinese porcelains and art objects owned by the late Wilbur J. Chamberlain, Feb. 3 at 3 P. M.  
 Mendelssohn Hall, 113 West 40 St.—Paintings owned by Mr. Felix Isman, Feb. 3 at 8.15.

### HOE SALES DATES.

American Art Galleries, 6 East 23 St.—Art objects, Feb. 15-28 and March 1-3, 2.30 P. M., and Feb. 18-28, 8.15 P. M.  
 Mendelssohn Hall, 113 West 40 St.—Paintings, Feb. 16, 17, 8.15 P. M.

### EXHIBITIONS NOW ON.

#### Pictures by Gedney Bunce.

Ten recent paintings by W. Gedney Bunce, which include three watercolors, are on exhibition at the Cottier Galleries, No. 3 East 40 Street. The subjects, with the exception of a view of the Brooklyn Bridge, looking up from about Wall Street at sunset, are those Venetian twilights and dawns, so familiar to all admirers of the artist's work. These include four painted in a low key in soft and melting grays, the others having a warmer tone with sunset flushed skies. Tender, delicious, poetic, fanciful weavings of an able colorist's and tonalist's brain and hand, are these alluring works.

A recent bust in plaster of the veteran Albert P. Ryder, by the English sculptor, Lissore, is also in these galleries, a remarkable and faithful work, and an admirable likeness.

#### Snell's Travel Impressions.

No less than 169 impressions, with few exceptions small sketch oils by Henry B. Snell of France, Italy, Holland, England, Canada and India, are on exhibition at the Macbeth Galleries, No. 450 Fifth Ave., through Feb. 1. The artist made most of the sketches, those of England and the continent while abroad with his summer classes, and the pictures of India were painted during a trip there last winter.

There is a personal note in all these works, apart from their technical excellence, which makes them peculiarly attractive. One feels, when studying them that they are the product of a healthy, fine, penetrative and analytical mind, a rarely good eye and feeling for color and atmosphere, and a poetic temperament. The Riviera sketches are naturally the fullest of color, and are especially good. Most interesting are the impressions of India, although lacking for the most part, the hot sunlight and high color that one would expect to find in Hindustan. Some scenes in the upper Himalayas give an idea of the remoteness and grandeur of those awful heights. Altogether one of the most attractive displays of the season.

#### Elliott Daingerfield's Pictures.

Twenty-two oils, which give a good idea of the range of the art of Elliott Daingerfield, are on exhibition through Feb. 1 at the Montross Galleries, No. 550 Fifth Ave.

Here is an exasperating display, in that in several examples it leads one to expect great performance, later only to find in the next examples a falling off. The artistic career of Daingerfield has been, in fact, one of contradictions. When still a pupil of the late Walter Satterlee, who had the utmost faith in his future, he gave good promise. Then for some years his work did not progress. After came a spurt, during which he painted the strong and beautiful "Child of Mary," a modern American Madonna, and from which some predicted for him great fame.

But the promise was not fulfilled, and he lapsed again for a time, to reappear with some North Carolina landscapes, which, although hard and crude in color, were still unusual works. The present display is made up of landscapes and figure works, the latter comprising several explosive sunsets and fog hidden valleys. A curious imagination, aimlessly striving to some unperceivable end, exemplified especially in such works as "Genesis," in which a dove soars out in a fierce white light from a wave crest, and in "The Lookout," in which a red dragon peers from a cliff top into the unknown, characterizes many of the canvases. Sometimes Daingerfield presents gracefully drawn and posed figures almost Giorgionesque in flesh color and tones, and again stiff and wooden forms cold in color. His color can be rich and glowing, but is frequently hard and crude. His landscapes lack any liquidity of atmosphere, and are metallic in effect. To sum up, Daingerfield has not found himself, doesn't seem to know exactly what he strives for, and so exasperates with the impression of a man who, if he would steer some sane and safe course, and get away from his own evident self-centered personality, to some extent at least, might rank among leading American painters.

#### Salmagundi Black and Whites.

The annual exhibition of illustrations and black and white pictures opened at the Salmagundi with a stag dinner on Jan. 24.

In addition to the picture exhibition there is a group of book plate designs for which George Inness, Jr., offered a \$100 prize and which was won by Franklin Booth.

Of the black and whites many are really pictures with a charm of atmosphere quite equal to color work. Among the most notable are, David Gue's marine "Stormy Day;" a fine nude sketch by Warren Davis, an interesting landscape by Addison T. Millar, a good example by Frederick Mulhaupt. "After the Shower," by E. Loyal Field and "Nothing Doing," by Robert F. Bloodgood, etc. Mention should also be made of George W. Cohen's "Fire Reverie," a nude figure seated. This picture represents probably the tallest lady in the world; fortunately she is seated, and for this fact the observer feels truly grateful, as if she should ever be given the power to rise from the canvas, neither the Salmagundi nor the highest building in New York could shield her.

The first Shaw prize of \$75 was awarded to Arthur S. Covey for his "Victoria Station, London," the second prize of \$50 to Charles S. Chapman, for his "Old Château," and the third prize of \$25 to David Roth for "San Gregorio, Venice."

The illustrations include examples of Howard McCormack, Harry Townsend, Howard Giles, Gordon Grant, Frank Leyendecker, Edward Penfield, Peter Newell, D. Anthony Tansky, and an amusing group by Hy. Meyer.

The Arctic Club will give a dinner at the Salmagundi Club this evening. Among the guests expected are Commodore Peary, Professor Herschel C. Parker and Mr. Belmore Brown.

#### Old and Moderns at Brandus'.

Mr. Edward Brandus, who recently arrived from Paris, has brought over an unusually interesting and important selection of old and modern pictures, some of which are now on exhibition at the Brandus Galleries, No. 712 Fifth Ave. There is an unusually important example of Sir William Beechey, a full length seated portrait of Sir Robert Lindley, who is presented in rich and quaint old costume of blue coat and white satin knee breeches, handling his violin, with a handsome collie dog seated beside him. The canvas in lifelike in expression and beautifully painted. There is an excellent Italian Primitive, a Madonna and Child of the Ferrarese school, and an admirable pair of portraits of a gentleman and wife by Nicolas Elias, properly called Elias Pinckney (1590-1650 or 1656), a painter of Amsterdam, little known here, but several of whose works are in the Rijks Museum in his native city, and who is said to have been the teacher of Van der Helst. The portraits, especially that of the man, are striking in every way, full of expression and strongly painted. The latter is suggestive, in the modeling of the head and the flesh tones and expressions of Franz Hals.

#### PICTURES PURCHASED.

The Carnegie Institute and Cincinnati Art Museum have made purchases for their permanent collections from the exhibition of original work of American Illustrators sent out by the American Federation of Arts. The former bought "Woman Arranging Hair," Edmund M. Ashe; "The Good News," by Arthur I. Keller; "The Pergola," by Joseph Pennell; "Study of a Little Girl," by S. J. Rosenmeyer; "The Cry Baby," and "Aunt Tabithy," by F. D. Steele, and "The Bridal Day," by Frank W. Taylor; the latter "The Grafters" and "To the Author's New Book," by A. I. Keller; "Paris Sketch, No. 1," by Dalton Stevens; "A Favorite Book," by Hanson Booth, and "Summer Gossip," by Louis Loeb. The collection is now on exhibition in the John Herron Art Institute, Indianapolis.

#### BLACK CAT BRINGS LUCK.

A recent "Black Cat" story is told regarding the Powell Gallery. It seems that at the opening of the present "Thumb Box" exhibition there, a black cat strayed in from the street, and entering the inner gallery, ensconced himself comfortably at the foot of a group of works by Frank Wilbur. A gentleman, who had meanwhile come in, walked directly to Mr. Wilbur's pictures, and after a few moments' study, decided to purchase them all.

[Artists, be not discouraged; when times are bad cultivate the black cat. —Ed.]

Sculptures by Prince Paul Troubetzkoy are on exhibition at the Hispanic Museum, 156 Street, west of Broadway.

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## AROUND THE GALLERIES.

The reception given by Mr. William Macbeth at his gallery, No. 450 Fifth Ave., last week in honor of Henry B. Snell, whose pictures are now on exhibition there, was a most enjoyable affair. It was attended by many of the best known New York artists, and art writers. The atmosphere was one of informal geniality and comradeship, and Mr. Snell gave an entertaining talk on his experiences in India. Afterwards an informal buffet supper was served. Among the artists present was the veteran, A. P. Ryder, who received a personal reception, so seldom is he seen abroad.

Mr. H. Van Slochem sailed from Antwerp on Saturday last and is due to arrive early next week.

Mr. Emil Sperling of the Kleinberger galleries, sails from Havre today.

Count Trotti, of Paris, who recently arrived here with several old masters, gave a dinner to several friends at a leading hotel on Wednesday last, on the eve of his sailing for Paris. He was taken seriously sick, after the dinner, from ptomaine poisoning, but has happily recovered, and will sail next week.

Paintings by Guy C. Wiggins and etchings by Will J. Quinlan will be placed on exhibition at the Katz Galleries, No. 103 West 74 St., on Feb. 1 to continue until Feb. 13.

A large figure composition by Francesco de Mura, a Neapolitan painter who lived 1696-1762, depicting "St. Joseph, the Virgin and Child," so soft and delicate in color as to resemble a pastel, with also tender and sweet expression, has just been added to the exhibition of early Italian art at the Ehrich Galleries, No. 467 Fifth Ave. Other additions are a half length portrait of Laura de Dianti by Paris Bordone, a pupil of Titian, rich in color quality, and a strong and curious landscape with figures by Dosso Dossi, so good in perspective and atmosphere as to resemble a modern work, and with something of the curious fancy of Arthur B. Davies in its subject.

Watercolors by John Marin will be shown at the Photo-Secession Galleries, No. 291 Fifth Ave., from Feb. 2-23.

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Early Italian paintings will be exhibited at the E. Gimpel and Wildenstein Galleries, No. 636 Fifth Ave., from today through Feb. 18.

Recent portraits by Harrington Mann will be exhibited at the Knoedler Galleries, from Monday next, Jan. 30, through Feb. 11.

Recent pictures by Jean McLean (Mrs. Johansen) are on exhibition at the Folsom Galleries, No. 396 Fifth Ave., through Feb. 11.

At the Art Museum, Worcester, Mass., there will open to-morrow, an exhibition of Art Musulman and Moyen Age textiles, for the most part from the Kelekian Galleries, No. 275 Fifth Ave. The display will continue until Feb. 19.

Mr. John W. Jones, late carpet and rug buyer for B. Altman & Co., and Mr. E. Brindisi, formerly of Cairo, Egypt, have formed a co-partnership and have opened show rooms at No. 452 Fifth Ave. (Knox Building), where they are exhibiting a superior collection of oriental and domestic rugs.

An exhibition of Oriental antiquities will open Feb. 1 at the art room of Mr. K. Aharonian, No. 24 West 32 St. The exhibition will comprise a collection of XIII century Persian potteries, a collection of Greek figures and vases and Chinese porcelains. Also to be seen now is a French Renaissance marble bust, and a few small paintings by L. D. Jacobian, who won the Wm. Wirt Winchester Fellowship at the Yale School of Fine Arts, 1906.

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